

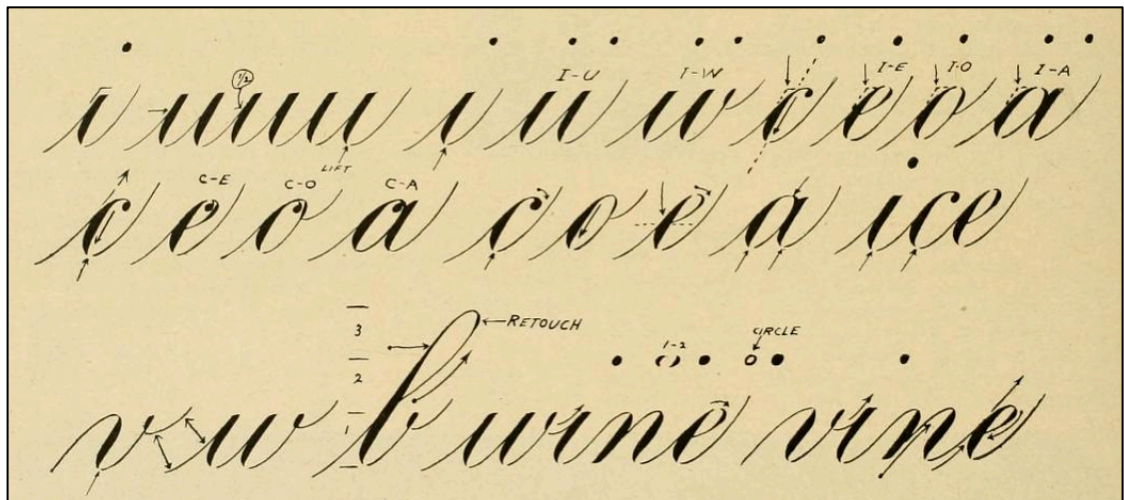
Earl A. Lupfer

Insights in Script Writing

Taken from The Educator



Earl A. Lupfer
(1890-1967)



Compiled by Dr. Joseph M. Vitolo, 2014
Penman and IAMPETH Historian

Roundhand Script

By THE EDITOR

The small letter *i* is the foundation of a number of letters. Notice the similarity between *i*, *u*, *w*, *c*, *e*, *o*, and *a*. The turns at the baseline are the same on all these letters. Cover up the tops and see if you can discover the letter by the turns. If you can there is something wrong.

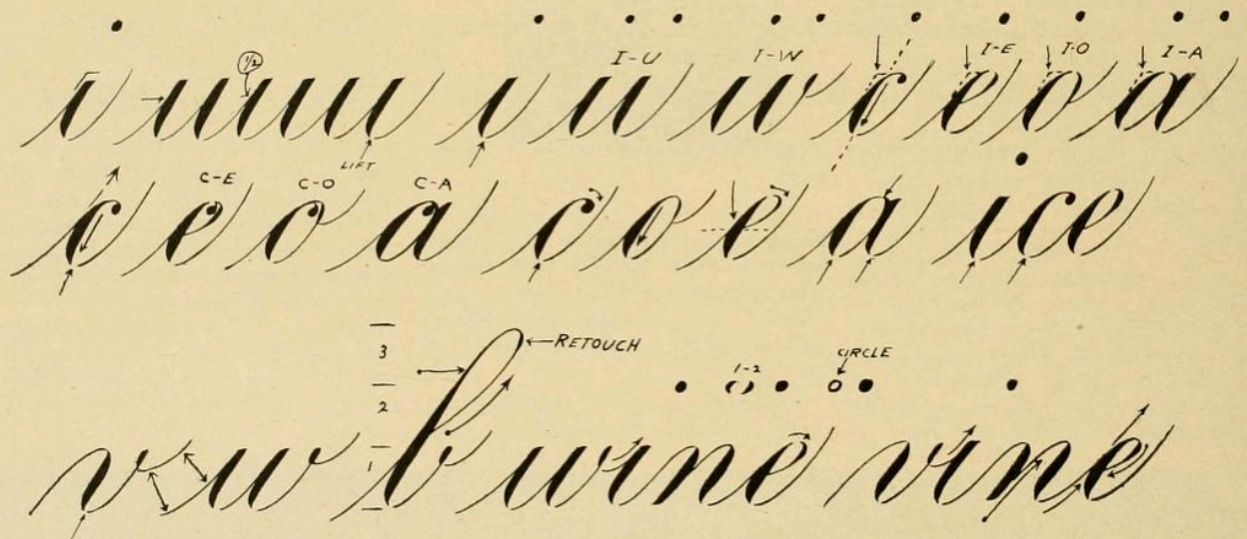
The oval group *c*, *e*, *o*, *a*, etc. should be similar to the *i*. The tendency is to curve the circular stroke too much.

The pen should be raised each time on turns on the baseline. We have intentionally shown these breaks in the copy. In skillful work the breaks are concealed.

Every good *e*, *o*, and *a* should have the same stroke as in *c*. Try converting some of your letters into other letters as suggested in the copy.

Study the finish of *v*, *w*, and *b*. Avoid spreading the finishing part of these letters too much. Study the arrows.

Most students and penmen do not study letter forms carefully enough. We can study letter forms for years and still discover new beauty.



Roundhand Script

By THE EDITOR

ACCENTS IN SCRIPT

Genuine Copperplate script utilizes very light shades or accents on various parts of letters which otherwise would look weak.

The upstrokes for most work outside of advertising should be very light and the downstrokes are heavily shaded. This produces a great contrast and at the same time massiveness. It is beautiful and it is firm or substantial.

When making certain letters like loops the shades on the downstrokes do not start immediately at the top.

The hair line is extended from the upstroke around the turn and on down perhaps one third of the distance from the head line. This enables one to make a beautiful turn at the ends of loops. However this gives one the effect that the top of the loops are weak. We find that by adding a suggestion of a shade at the top of the hair line side a much firmer looking letter is secured.

In freehand or hastily written script these nice little accents are omitted. This cheapens the work. It reminds one of the English one hears. Some people are particular in the

selection and pronunciation of words while other "hain't got" what it takes to use the more desirable language.

In the accompanying illustration we have suggested some but not all the places which may be accented. We are offering them simply to arouse your interest and curiosity and hoping that you may do a little study and research.

How about some ideas illustrated by some of our fine engrossers and professional penmen? Your idea may seem common place to you but it may help some other penman or student.

ACCENTS IN SCRIPT

a o e d j y g q l b h k f z s x

C I L G H D F Y J

Roundhand Script

By THE EDITOR

ROUNDHAND

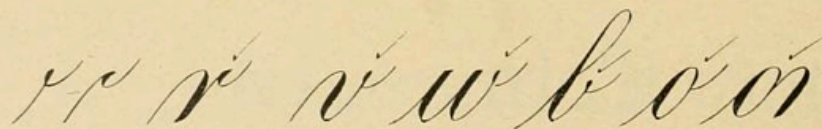
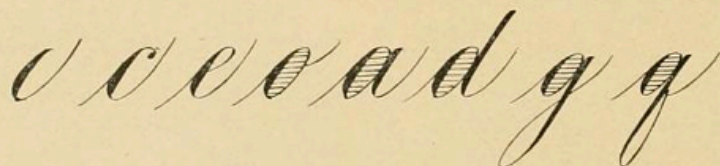
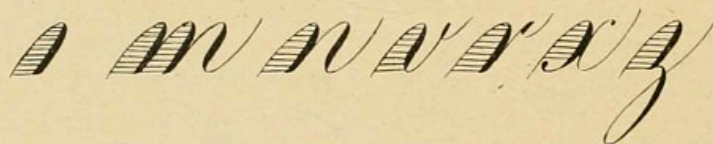
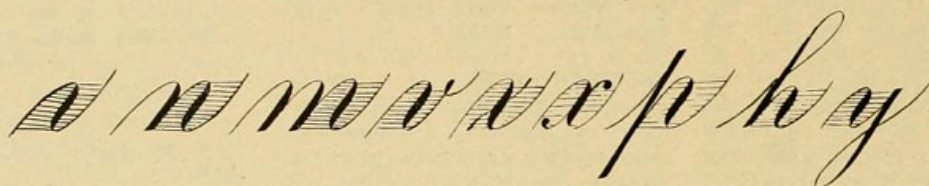
ANALYZE LETTERS

Learn to see similar parts in letters. We are suggesting a few similar parts in letters. You can make any grouping you desire.

The double turn is found on many letters. Study the accompanying letters. See how nearly equal you can get all of the double turns regardless of the letter in which they appear.

The top turn should be the same width and roundness as the bottom turn.

The under turn appears in more than a half dozen letters. When



making this group of letters see if each letter contains a good i.

Raise the pen on all turns on the baseline. Try to conceal the pen lifts.

By holding the copy up flat on a level with your eyes and sight down along the shade you will notice that the shaded downstrokes are slightly curved.

The over turn appears in a number of letters. Practice the over and under turns together. Turn the paper upside down and compare them. The curved stroke forms the body stroke of the oval letters. The same stroke is used on all letters in this group. The inside of the shade is fairly straight. Too much curve will weaken it.

Start with a hairline. Most of the oval letters contain a suggestion of a shade or dot at the top opposite the hair line, at the beginning of the shade.

Get top and bottoms same in roundness.

The dot finish on v, w, b, and r need special study. The r is different from the others in that the shade appears to the right of the light stroke in r and to the left on the others.

CAUTION: Make the final stroke slowly and carefully and keep it in close to the shade.

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ACCENTS IN SCRIPT

a o e d j y g q l b h k f z s v

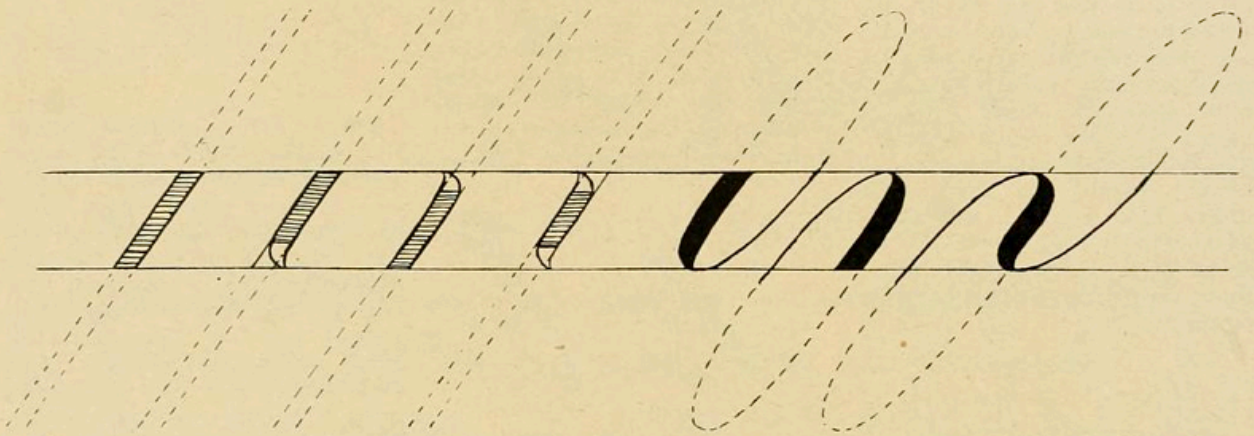
C S L G H D F Z J

Roundhand Script

By THE EDITOR

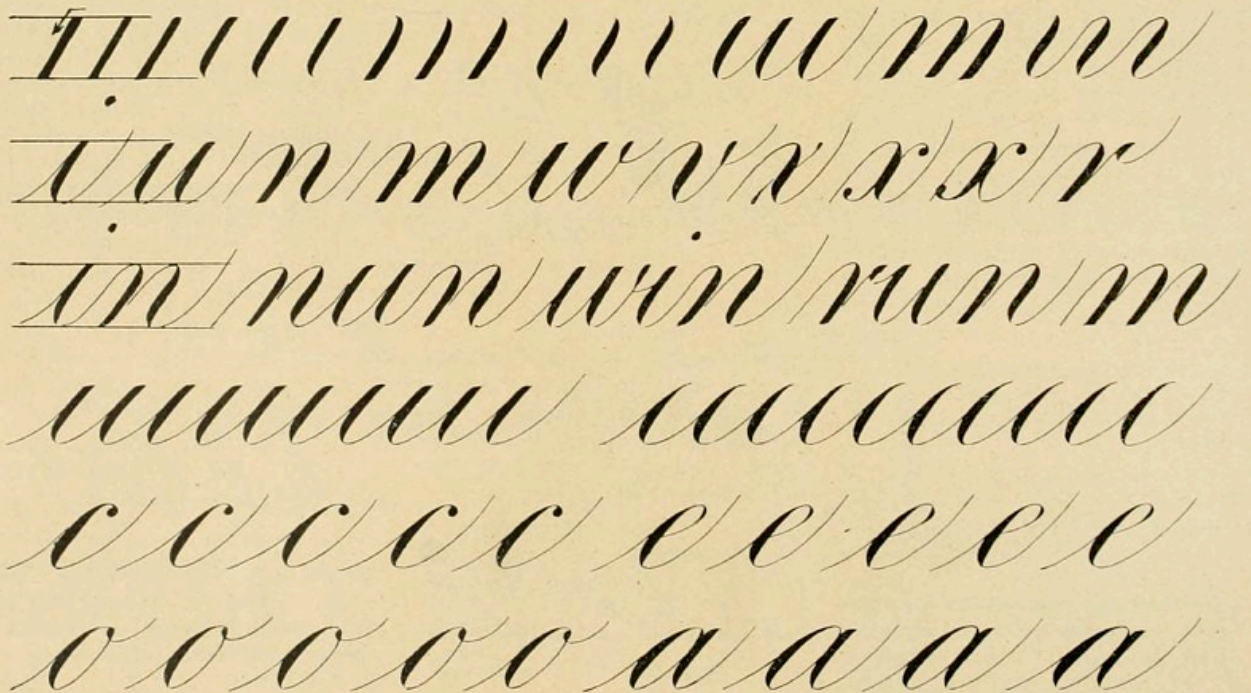
Roundhand is one of the engrossers main styles. It is one of his main money makers.

Learn to write a page of script which is uniform in appearance. That means uniform downstrokes. First try to get all downstrokes the same in thickness and the same in length. Study the turns to see how near to the base line the shades are made.



The accompanying illustration shows how the shades should be the same thickness from top to bottom. Draw a few guide lines and fit the various strokes in between them. It may help you to get a better idea of the shades.

Another thing which is illustrated is how each turn is part of an oval. Check some of your finished letters and see if they all make good narrow ovals.



Roundhand Script

By THE EDITOR

ROUNDHAND

Spacing in Roundhand or Engrosser's Script is one of the important qualities. If you do not have good equal spaces your work will not have a pleasing appearance. Study the space inside the *o*. It is two-thirds as wide as tall—an oblong shape. Get your spaces in the turns all the same size and proportion as in the *o*. Notice the spaces in the angles which should all be the same in size.

Usually the average person considers spacing only by comparing downstrokes, however, all spaces between and in letters should be considered. Spaces in loops should be same or nearly so. Become a careful student of spacing.

The more uniform you can divide up spaces in any kind of pen work the more pleasing the result will be. Avoid large open spaces and also crowded spaces. Study good work, then carefully examine your work for irregularities.

Each word should appear as a solid unit. To get this effect requires skill and skill is acquired by first learning what good spacing is, then doing a lot of practice.

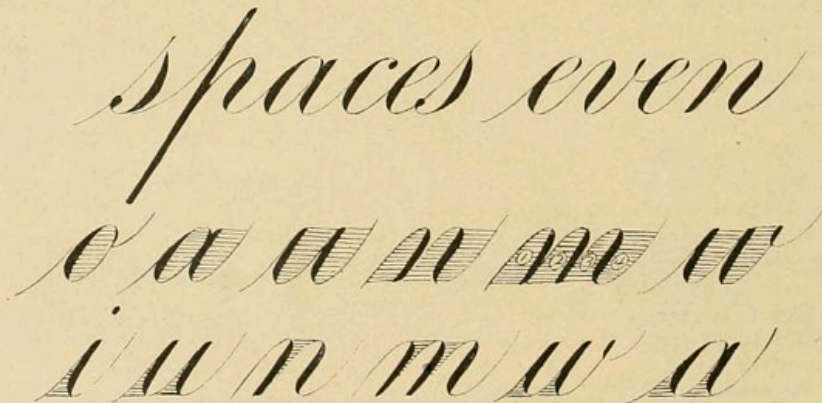
One good way to study spacing and letter forms is to occasionally turn your practice work upside down and examine it. For instance the *u* should be similar to the *n*, and the *h* similar to *y*.

Study the difference in spacing between the turns in business writing and the turns in roundhand. Business writing reaches out to the right with a freer, wider swing; while in roundhand the turns are solid and compact. In business writing there are two slants, upslant and down-slant, while in roundhand the slant of up and down-strokes is almost the same. We call your attention to these small details so that you may become more careful and thorough in your study.

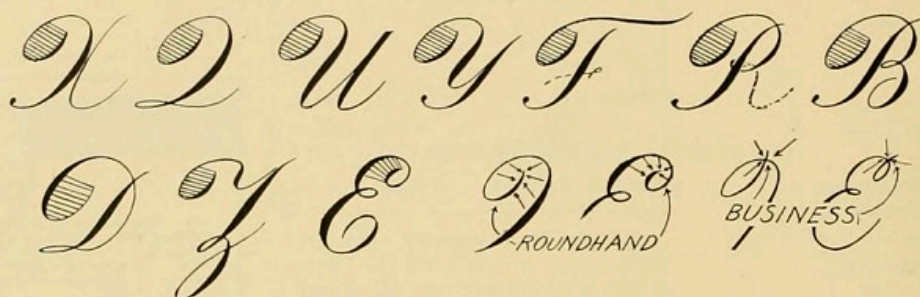
You can profitably spend half your time in analyzing and studying good accurate work and the other half in practice. Practice which has no definite purpose and is haphazard is a waste of time.

We have known persons who have spent years of practice without making very much progress. Again we recall men like W. A. Baird, L. L. Field, A. M. Grove and other prominent script writers who quickly reached the top with much less practice, but who were careful students.

Yes we would like to see more script from some of the prominent script writers.



Roundhand or Engrossers Script



In this lesson we have tried to show or suggest that you give considerable study and practice with the view of making the beginning loops in Roundhand even in size and appearance. The idea is to get some uniformity even though they may not be mechanically the same. Avoid large and small loops on the same specimen.

Here we show about eleven letters with loops of about the same appearance in size and slant. You will notice that we have two sizes or weights of shades. It is important to get the shades properly placed and to get the correct thickness.

The starting point for most of these letters do not touch any other stroke. It seems to be centered in the middle of the beginning loop. This is a difference from business

writing in which the first downstroke of X, etc. is crossed at the top by the upstroke. This clock spring effect in Roundhand is considered of more beauty than the crossing in business writing. It, of course, takes more time to make it with the beautiful parallel effect.

Get your pen and practice these letters striving for uniform size and slant of beginning loops. There are at least nine letters which can be started with the same loop.

Notice the slight change of slant between the first loop and the body of the letter. Study the parallel effect. Begin and end with a hairline always.

The T and F have a loop like the X, Q, U, and Y. Make a T cap out of some of your X's and U's.

The D is similar to the X, only

it is made in the reverse direction. Make an oval around the stem of the D.

We believe that many writers make the D too wide and circular and do not make it conform near enough to the other loops as we have shown. Try an oval rather than a circle in the D.

We hope that these comments may arouse some discussion by penmen on some of the finer points of Roundhand. We, at least, hope it stirs up a desire to delve deeper in the subject. Comments, criticisms, and specimens are always welcome.

Remember that this is your magazine and that you can help to keep it going and growing. Any materials you can send may be a valuable contribution. Let's hear from you.

—Editor

Roundhand or Engrossers Script

By the Educator Staff

In many magazines and newspapers there is much script used to-day. It is used as heading and in ads. Some of it is well done, and some of it is not so well done. It is difficult to understand why so much unattractive script is used. Perhaps it is because commercial artists as a rule are unable to write good script.

Most of the good advertising script is drawn out large in pencil, inked in and reduced to the proper size by the engraver. To do this work successfully one must be able to draw accurately, and to be able to ink in skillfully. A must requirement is the use of India ink, or at least real black ink. Blue or thinned ink will not engrave. The lines must be solid, and not thin and broken.

Study good script wherever you can find it. You can get some information or help from various sources. Perhaps engrossers do not do enough studying of the work of commercial artists, advertising men, draftsmen, printers, etc.

It is essential to get regularity in—

1. Thickness of shades.
2. Length of shades.
3. Slant of shades.
4. Spacing of shades.

Regularity in thickness of shades is a thing which one gets by feeling more than by seeing. Practice until you press on shades the same each time.

Examine letters with a long and short shade to see if both are the same thickness. We refer to, d, h, k, p, q, y, and z. Also get shades

A B C D E F

G H I J K

L M N O P

Q R S T U

V W X Y Z

a b c d e f g h i j k l m n o p q r

s t u v w x y z

Greensward
Manchester Washington

Roundhand or Engrossers Script

By the Educator Staff

Most forms of writing have been constructed from the oval and straight line. Thus we have in Roundhand groups of letters which may be classified according to their form.

1. The capital stem group is a compound curve which include such letters as I, J, F, T, L, S, etc. This group we studied last month.

2. There is the direct oval group, going counter clock-wise, made at least in part by employing the direct oval. This group includes O, C, E, D, G, and H.

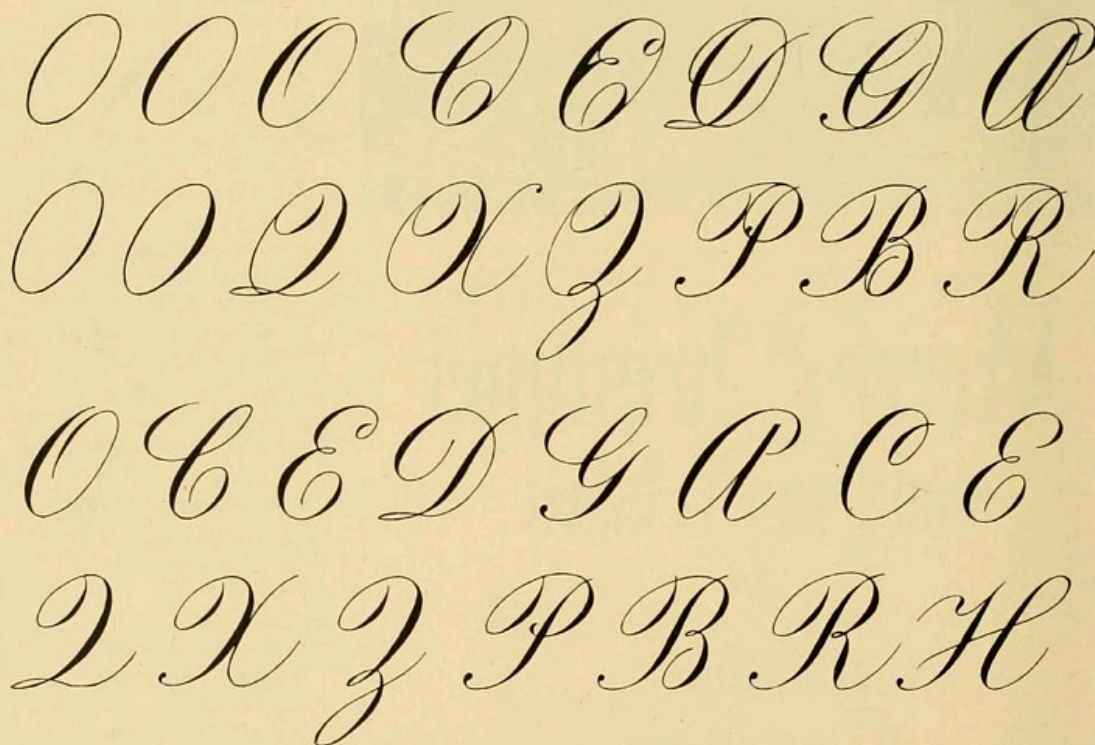
A completed oval would be recognized as the letter O. Usually, however, it has a finishing stroke added to the oval. The oval is $\frac{2}{3}$ as wide as long, and should slope forward at the slant you desire your writing. This is almost 45 degrees in most good script.

The letter E has two sections formed from the direct oval.

3. The indirect oval group, going clockwise, includes Q, X, Z, P, B, R, and parts of other letters.

4. The compound curve group includes K, R, U, and Y. This compound curve is the same as found in many of the small letters. It is more uniform in thickness than the other strokes, as the shade is carried well into the turns.

5. A straight line represents strength rather than beauty. It is used to a larger extent in Roman letters. The circle is mixed in with it for legibility. In most script writing we have very few straight lines. It is difficult to find many



straight lines in letters. Perhaps the crossing of the small t and the main stroke of the small p are the only real straight lines, however, in the straight line group we might include A, M, U, and some of the small letters.

Study the copies carefully and from them you can make your own or additional examples of the use of the oval. Practice each letter alone,

working for uniformity. There are many parts of the letters which should be the same or very similar. For instance, notice how the bottoms of O, C, and E are the same width, only the O finishes differently from the C and E.

It is usually advisable to raise the pen at the bottom of O, C, and E, but not necessary.

As you make the top oval of D go very slowly and carefully. That is a

real test of your skill. Some fine writers have been known to hold their breath as they rounded the top of D. It is one stroke you can't make well when chewing gum or talking.

Study the location of the shade on the ovals. See if the fullest part comes at the same height on both direct and indirect ovals. Be careful now, look at some good copies before you decide.

Roundhand or Engrossers Script

By the Educator

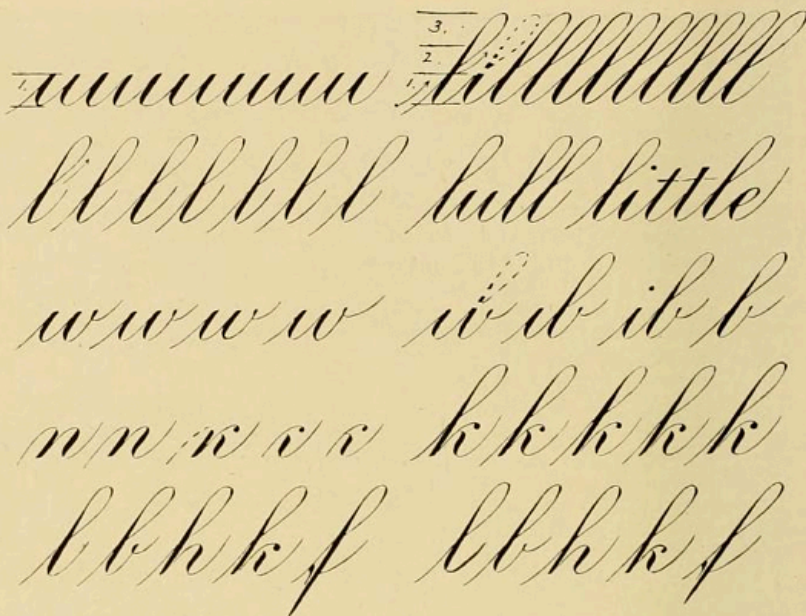
"THE UPPER LOOPS"

The five upper loops need to be studied as a group. It requires a considerable amount of study and practice to be able to make good uniform loops.

First, the standard size of loops is three times as tall as the *u*. You can avoid the poor proportioned letters made by many students simply by accurately ruling pencil lines as indicated by the lines in the copy. Some make the mistake of thinking they can get along without these guide lines. Professional engrossers with years of experience in writing fine script always rule pencil guide lines when writing script. A few slant guide lines may help you.

The bottom of the *l* is like the *i* or *u*. Let us practice some *u* exercises. Add the loop to the *u* and you should have a good *l*. Study the curves on both side of the *l* loop. The top turn in the loop should be as wide as the turn at the baseline. Make the loops upward. Many years ago some penmen made them downward but we have learned that better loops can be made by making the loop with one stroke or swing. Raise the pen always at the baseline.

Practice individual letters and words with loops. Cover up the top or loop part of the word *lull* and see if you have good *i*'s or *u*'s. Come down even with all strokes and hit the baseline hard. If you can make a good *u* and *l* you should have no trouble with the *b*. Put a loop on



some of your *u*'s as shown in the copy. Make some *ib*'s and cover up the loop. Is the bottom a good *u*? Like the *w* and *v*, the *b* should not be wide between the shade and the dot or retrace.

The last part of *k* is similar to *n*, study and compare. The dot should be as high as the *n*. Study the size and shape of the compound curve.

Make line after line of each letter, always ruling guide headlines. Size should be no problem with accurate ruled head and baselines.

After practicing letters work on words and sentences. Endeavor to get all downstrokes same in thick-

ness and length. Watch spacing and slant.

Use an oblique holder and a Gillott's 303 for work 1/8 inch tall. If your holder is questionably adjusted send it to us for inspection with return postage.

Mr. J. Chalup, 2308 S. Harvey, Berwyn, Ill., during the war, lettered charts and maps for the Army. For the past two years he has been working for the Graphic Arts Studio doing lettering and other art work. He letters reflector signs for stores and buildings and is quite a capable penman.